

SEPTEMBER 1948

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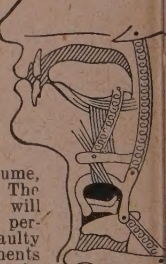
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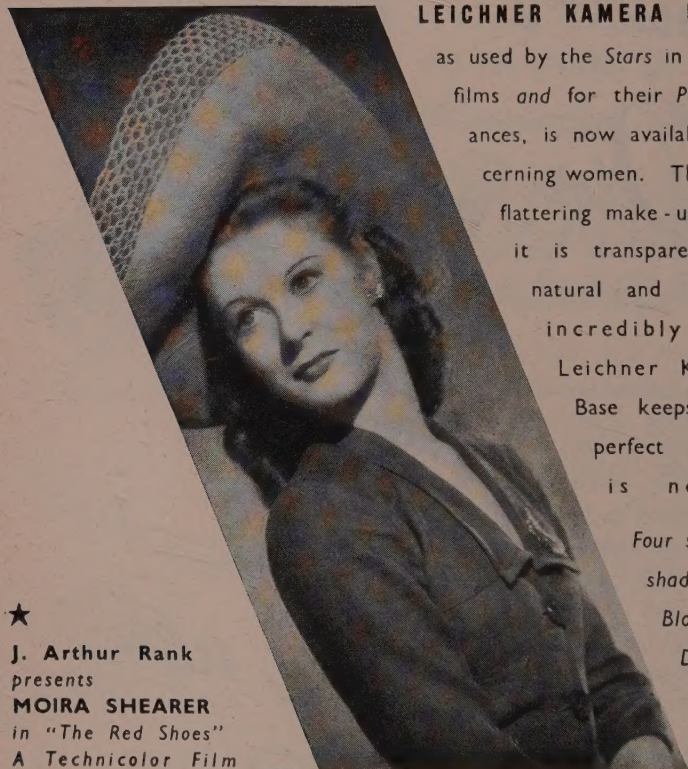
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THEATRE WORLD



Portrait by Denis de Marney

Peter Cotes and Joan Miller

who in private life are husband and wife like the Katharine Cornell-Guthrie McClintic "team" in America, will be working in partnership once again when the Theatre Guild Limited, of which Peter Cotes is Artistic Director, takes over the Library Theatre, Manchester, this month. Peter Cotes first saw Joan Miller in *Rosmersholm* at the Torch and put her in his season of plays at the Lindsey, where she made a deep impression in *The Long Mirror*, *For Services Rendered*, and *Pick-Up Girl*. The association was interrupted when Miss Miller scored a personal triumph in *Dark Summer* at St. Martins, but from now on it looks as though Mr. Cotes will direct and supervise every production in which his wife appears.

The season at Manchester opens on 28th September with the British première of *A Pin to see the Peep Show*, by F. Tennyson Jesse and H. M. Harwood. In this Miss Miller will play the principal part and Mr. Cotes will be directing a group of actors who have all played for him before.



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September 1948

GOOD wishes go out to the organisers of the second International Festival of Music and Drama at Edinburgh, which without doubt now takes its place as a great cultural event of world-wide significance. Many more foreign visitors have come to Edinburgh this year to enjoy a programme of great variety, including performances by foreign orchestras, drama (John Gielgud's production of *Medea* with Eileen Herlie has already been produced as we write), ballet by the Sadler's Wells Company, films and many other events of a more pronounced Scottish note. The fact that one thousand and twenty artists have been engaged will give some idea of the scope of this year's Festival, which ends on 12th September.

Produced too late for review this month were a revival of *Eden End* at the Duchess (26th August); *Oscar Wilde* at the Boltons (27th August); *For Dear Life*, Embassy (31st August); *Rain on the Just*, Aldwych (31st August); the Champs-Élysées Ballet, Princes (31st August); *An English Summer*, Lyric, Hammersmith (1st September); and *Don't Listen, Ladies*, St. James's (2nd September).

Terence Rattigan's two new short plays, *The Browning Version* and *Harlequinade* will be presented as a double bill by Stephen Mitchell at the Phoenix on 8th September. Eric Portman returns to the stage to share the lead with Mary Ellis in both plays, which have enjoyed a tremendous success during their preliminary tour.

Saloon Bar, with Gordon Harker in his original part, will be presented in the West End during September by Linnit & Dunfee and Jack Buchanan, after opening in Birmingham. Incidentally, Bill Linnit and

Over the Footlights

Jack Dunfee, who, during the war, sent the original company of *Quiet Week-End* to the Middle East and Italy, and *Lady From Edinburgh* to France and Belgium, are again to present a West End show to the Services. With Heather Thatcher as Essie, they are sending a new company early in September to play *Little Lambs Eat Ivy* to the RAF in Germany.

At the Royal Opera House this coming season there will be new productions of three operas and two ballets.

The Old Vic Theatre Company opens its fifth season at the New on 21st September with *Twelfth Night*, produced by Alec Guinness, with settings by Michael Warre. Sir Cedric Hardwicke plays Sir Toby Belch, Faith Brook Olivia, Mary Martlew Viola, Pauline Jameson Maria, Mark Dignam Malvolio, Peter Copley Sir Andrew Aguecheek, and Robert Eddison Feste.

The other three productions in the season are *Doctor Faustus*, *The Way of the World* and *The Cherry Orchard*. In *Doctor Faustus* Cedric Hardwicke plays the title role, with Robert Eddison as Mephistopheles. In *The Way of the World* Dame Edith Evans plays Lady Wishfort, with Faith Brook as Millamant and Harry Andrews as Mirabell. In *The Cherry Orchard* Dame Edith is Madame Ranevsky, with Sir Cedric as Gaev. John Burrell produces *Doctor Faustus* and *The Way of the World*, and Hugh Hunt directs *The Cherry Orchard*.

The season runs until mid-January, after which the Company tour in Canada and the United States, and Sir Laurence Olivier, Vivien Leigh and the Old Vic Company, now in Australia, occupy the New Theatre for four months with *The School for Scandal*, *Richard III* and a new production. F.S.

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New Shows of the Month

"No Trees in the Street"—St. James's, 27th July.

"The Glass Menagerie"—Haymarket, 28th July.

"A Midsummer Night's Dream"—Open Air, 28th July.

"Jonathan"—Aldwych, 29th July.

"Tartuffe"—Arts, 3rd August.

"Trouble in the House"—Cambridge, 3rd August.

"Sit Down a Minute, Adrian"—Comedy, 6th August.

"The Haunted"—Torch, 9th August.

"The Blue Room Mystery"—New Lindsey, 10th August.

"No Trees in the Street"

THE object of this play presumably was to demonstrate that the root cause of our present crime wave can be traced to ill-housing, poverty, and the general degradation of slumdom where there are "no trees in the street."

Ted Willis, the author, fell into an obvious trap and over-stated his case. Jess Gold, the horrific mother of the young generation in the play (horrifically played by Beatrix Lehmann) did not need poverty

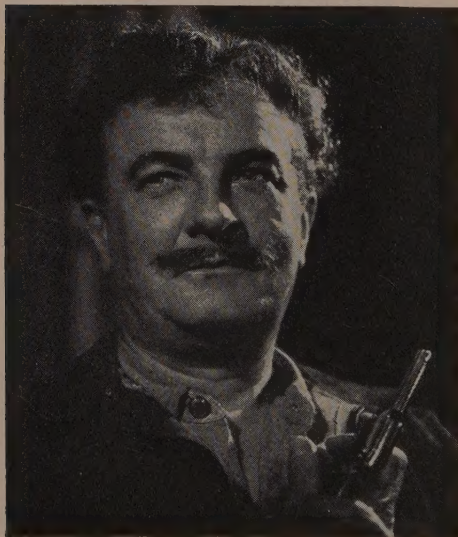
or slumdom to make her what she was. In any circumstances Jess would have been a corrupting influence. That her son, an obvious weakling, should have fallen a victim of his mother's evil associate was understandable, but we think the author would not have lessened his objective if he had allowed Hetty the daughter to triumph over her environment. Having attained young womanhood unblemished, it seemed highly improbable that, even with the aid of a few glasses of liquor, she would have allowed herself to succumb to her mother's gangster lover or to have taken the appearance of a gangster's moll so rapidly. It is to the eternal honour of some of the greatest figures in our history that they have defeated their childhood environment, and in her modest way, Hetty Gold could have done the same.

It was inevitable that, given this story, the actors should lean to the melodrama in their interpretation, but the performances were sincere and effective, and the author showed sufficient sense of neat dialogue and dramatic situation to encourage us in the hope that in his next play his heart will not run away with his head.

F.S.

(This play has now been withdrawn)

"Crime Passionnel" at the Garrick



Angus McBean

BASIL SYDNEY

as he appears in the role of Hoederer in Jean-Paul Sartre's brilliant play which, directed by Peter Glenville and translated by Kitty Black, was recently transferred from the Lyric, Hammersmith, to the Garrick.



Marcia Blechman

JOYCE REDMAN

who gives a brilliant performance in *Crime Passionnel*, in which she stars with Basil Sydney and Michael Gough. It is hoped to include scenes from the play in our October issue.

"The Glass Menagerie"

IT cannot be denied that with one or two noble exceptions the London critics did not take kindly to Tennessee Williams's celebrated play. However, one and all praised very highly Helen Hayes' lovely performance in this her first appearance on the London stage though, as our American correspondent pointed out after reading the London first night notices, how it came to pass that the critics should appreciate Helen Hayes' Amanda Wingfield and still not like the play is somewhat incomprehensible, since the play is Amanda.

This writer stands with the noble few, having found *The Glass Menagerie* a rare experience. It appealed as a play with a strange haunting atmosphere, and after it was over one realised how much skill must have gone to the making of its air of simplicity.

It would appear that most of the critics did not listen attentively to Tom Wingfield's opening preamble in which he inferred that this was a piece of memory translated for the eye and the ear and that memory plays tricks. No doubt the portrait of Tom's erring father was not in reality so large nor its smile so broad as memory would have it, nor perhaps was Laura, his lame young sister, quite so shy and purposeless as he thought. Maybe his mother was not so dominating or romantically inclined in reality, but the author nevertheless remembered with unerring authenticity the narrow confines of home as it appeals to ambitious youth.

There are only four characters in the play, and very little happens apart from a ripple on the surface when Tom brings home a man friend in the hope that he will be attracted by his self-conscious sister. Tom did not know that this gentleman caller was engaged to be married, but having tasted a moment of heaven, Laura must henceforth have had more in her life than the collection of little glass animals and the old phonograph records, which had been her only interests.

Frances Heflin as Laura, Phil Brown as Tom and Hugh McDermott as the Gentleman Caller paint in the subdued colours with true artistry, but it is Helen Hayes' superb performance that lingers most in the memory. Every gesture is perfectly timed and every word given its full import.

Not having seen the American production it is difficult to see how any improvement could be made on John Gielgud's direction. He has allowed the story to unfold itself with a deliberate, slow tempo. Jo Meilzner's dimly lit setting, which is full of atmosphere, is, we presume, the same as seen in New York. F.S.



ivienne

DULCIE GRAY and MICHAEL DENISON

A new play by a new playwright, will bring together on the stage for the first time a charming and popular film team, when Henry Sherek presents at the Aldwych *Rain on the Just* by Peter Watling. Stars of the production are Dulcie Gray, Michael Denison and Marie Ney. Miss Gray and Mr. Denison, who are husband and wife, will both be well known to filmgoers. She has appeared in a number of films as well as stage plays, and he will be remembered for his remarkable performance in the film *My Brother Jonathan*.

The author, Peter Watling, presents in this, his first play, the story of a family trying desperately to maintain their rural manor house, which has been the ancestral home for generations, in the face of a world of changing values and rising costs; added to which he presents all the personal problems, hopes and ambitions of what is a very human household.

Dulcie Gray has the part of an attractive nurse who is looking after the archaeologist son, who has been disabled in a plane accident, played by Geoffrey Keen (son of Malcolm Keen). Michael Denison is the elder son and more practical male member of the family, who can see no good reason for not commercialising the manor and making it a financial asset.

"A Midsummer Night's Dream"

A *MIDSUMMER Night's Dream* opened at the apex of our brief summer to the manifest satisfaction of a numerous crowd. There were very few vacant seats. This year's revival is rather more than adequate. It is neither possible nor desirable that every revival of an old play should show originality. What matters is vitality in acting. Once again, the plebs head the list for vitality, with the Court second and the fairies, despite Mendelssohn's magic aid, last and third. Robert Atkins omits nothing to make Bottom all sufficient. He is slow, thorough and very amusing. His disgust when he enters as Pyramus and finds



Duncan Melvin

BALLET

(Above): Rosella Hightower and Andre Eglevsky in *Brahms Variations*, one of the most successful ballets in the repertoire of the Marquis de Cuevas Grand Ballet, which finished its four weeks' season at Covent Garden on 28th August.

(Below): The famous designer, Christian Dior, was responsible for the decor and costumes of *Treize Danses*, a ballet with a circus theme, which is in the repertoire of the Champs-Elysées Ballet now at the Princes Theatre. The picture shows two of the dancers in Dior's entrancing costumes.



that Robin Starveling as Moonshine has, his lantern go out communicates itself to everyone and it is a moment of general delight when he finally knocks the moving lantern out of poor, bewildered Moonshine's feeble hand. Clement Hame invests Starveling with much character as the old fellow's plight evokes some sympathy to enrich the mirth. The rest worthily led by Thomas Dance as Quinwell uphold the reputation of Shakespearean Athenian artisans.

Tristan Rawson as Theseus and Margaret Ross as Hippolyta preside over their Court like a genial parson and his not quite so genial lady. Of the lovers, the ladies appear much more sincere than the men.

Oberon and Puck are very like Prospero and Ariel, the former's costume being picturesque and his manner sedate. Jonathan Meddings is an agile and lively Puck and his appearance in the branches is effective.

During the closing moments of the play when the natural light has left the sky, the floods can have full play and then the performers and their scenic background are separated from the surrounding elements with a radiance that is unearthly, unnatural, artificial and altogether delightful.

H.G.M.

"Jonathan"

THIS play begins as an amusing and neatly written satire on the theme of David and Bathsheba, but ends in dead earnest when Alan Melville seeks to show how Nemesis overtakes the erring King. The underlying motif: David's fierce attachment to the memory of Jonathan, is tackled in but desultory fashion and is never convincing. If only the author had been sure of his approach to his theme, this would have been a satisfying play, for Mr. Melville—once leading revue writer—seems equally at home in straight theatre. We shall look to his next attempt with interest.

The play was magnificently staged, and the acting of Cecil Truncer (Ahitophel); Leo Genn (David); Coral Browne (Bathsheba); and Torin Thatcher (Uriah) excellent that the play's early withdrawal was greatly to be regretted.

F.S.

"Tartuffe"

THE current Festival at the Arts Theatre broke new ground with their modern dress *Tartuffe*, which is featured in pictures later in this issue.

Molière's play is given in the Earl of Longford's rhymed-couplet translation which the players take very well in the stride. Exactly how Molière would react to this tubular-steel rendering of his masterpiece, it is difficult to say, though not a few are convinced he must be turning in his grave at this very moment!

However, one cannot but admire the

(Right): JUNA TREMAYNE

charming eighteen-year-old newcomer to the West End, who was specially selected at an audition by Sir Charles Cochran to take over the part of Milliecent Punctuality, one of the young sisters in *Bless The Bride*, at the Adelphi. Miss Tremayne was trained with the Sadler's Wells Ballet and the Ballet Rambert, and was recently on tour in *The Dancing Years*. (Portrait by Denis de Marney.)

ingenuity with which the play is put over, and the commendable speed with which the company accomplish their romp. F.S.

"Trouble in the House"

TWO M.P.s—one Conservative, the other Labour—forced to share a bachelor flat, their servant, and secretary and, on occasion, their girl friends, create comic situations in plenty in this new comedy by Anthony Verney. But perhaps because politics inevitable breed dull dialogue, the author misses most of his chances. Indeed, it is not until the third act that this attempt to give us an amusing glimpse of life back-stage at Westminster becomes near farce and really funny.

William Fox, as the young Tory, and Patrick Barr as a Socialist stalwart, certainly make the most of their opportunities, with Gus McNaughton, as their ex-soldier servant, contributing good knockabout fun. Nancy O'Neil presents an incredibly efficient secretary, while Doreen Percheron and Margot Van Der Burgh are the two girl friends who apparently prefer polygamy to politics.

Howard Marion Crawford is amusingly uproarious as a visitor who descends upon them with tempestuous hospitality—he carries bottles in a bag—and finally becomes a resident as a Communist M.P. Evelyn Lund gives a brief cameo which is delightful of a nervous elderly spinster visiting her M.P.

The party of M.P.s who attended the first night of this show thoroughly enjoyed themselves, but it is doubtful whether much of its humour will appeal to the public, which prefers to take its politicians sadly. And like so many parliamentary debates, there is far too much talk for talking's sake in the whole evening's session. P.M.F.

"Sit Down a Minute, Adrian"

SIT Down a Minute, Adrian, despite its clumsy and unimaginative title, is a pleasant enough comedy, with plenty of wit and many diverting situations.

Its central theme—an old-fashioned and unworldly father in a constant spate of perplexity and indecision through the behaviour of his three frisky and modern-minded daughters—is as old as the hills. There is, in fact, nothing novel or original in plot or dialogue, but the author demonstrated that the "mixture as before"



is still capable of providing pleasure and amusement when deftly handled and well acted. After the quick-fire sparkle of the first act, the second act drags along rather lamely, but the rapid tempo essential to this type of comedy is fully regained in the final scene.

Evelyn Roberts bears the brunt of the evening's work and gives a delightful and natural performance as the bewildered father, Adrian Sparkes. He is, in fact, the only character who really comes to life on the stage. Phyllis Dare, as his serene, but masterful wife, is in excellent contrast to Adrian's indecisive nature and the three daughters—Betty Blackler, Ena King and Jane Hilary—form a trio both decorative and adequate to the parts.

John Watson did well to infuse some credibility into the somewhat lifeless role of Adrian's secretary, who eventually rescues one of the fair trio from the matrimonial designs of a Yorkshire factory foreman with pseudo-Communist ideas. Peter Hawkins, as the rejected suitor, brings an acceptable breath of vigorous boorishness to the otherwise genteel atmosphere.

Richard Carey, as the "spivvish" psychiatrist who marries the eldest daughter, seemed none too happy with his part. Other minor characters were played by Francis Roberts, Angela Barrie and Phoebe Hodgson.

R.O.B.

(Continued on page 12)

Pity the Young Starlet!

A PROVOCATIVE ARTICLE

by Charles Landston

IT always comes as a fresh shock to me when I run up against the full force of film publicity. I have had three such encounters lately and, although my first reaction has been one of amusement, I have also felt a little sad at the thought that anyone should deem such a terrifying expenditure of energy necessary.

The first occasion was—of all places in the world—at a premiere at Unity Theatre. The producer—an ex-Unity boy—was a budding film star, so the foyer and auditorium were crowded with white ties, tails and the latest confections. Stars and starlets were there, with their Groomsters putting the hats of their charges at the right angle and manoeuvring and edging them into the flash of the camera. The young Unities swarmed around in the hunt for autographs and, for the first time, made me feel that this audience was really human—so perhaps some useful purpose was served. The next occasion was a first night at the Piccadilly Theatre, where a shrieking mob of youngsters had to be hurled out of the foyer, and here I saw the Chief Groomster, with his charge on his arm, walk her from the foyer to the stage door and, because no one had stopped her on this promenade, re-appear in a few moments at the foyer entrance and march her once more on the same path. This time the camera-man was dutifully in attendance.

The most terrifying aspect of the whole matter is this profession of Groomster. I recently attended a Charity function in the provinces which was graced by a dozen film stars. I had a full opportunity of mixing and talking with these Groomsters and it was evident that they looked upon their charges in much the same way that a trainer looks upon the prize animal that he is entering for the show. They inspect their dresses, angle their hats, examine their finger nails, bark at them if they think they are not smiling sufficiently at the crowds. One of these youngsters filled me with a deep sense of pity. I had known her, five or six years ago, when she first emerged from the Academy and, like everyone else, had admired her as a sweet, warm, talented, young creature, very human and very tender. Today she is already a Name. All individuality has gone; she is a face and a presence, entirely dehumanised, smiling synthetically and waving her hands to the surging crowds at the instruction of her Groomster. She had forgotten me, but a remark she passed to me at the close of the function showed me clearly that her Groomster had reminded her who I was and told her exactly what to say.

I travelled back to London with 100 Presences in a private bus. We stopped at a wayside pub for a drink, and here occurred the most interesting incident of the day. Away from the hullabaloo, away from the bodyguards and the worked-up crowds, not a single villager recognised the star or displayed any interest in the assemblage. The Groomsters seemed a little uneasy, although one of the young ones—evidently a trainee—unburdened his heart to me about the loathsomeness of his job and gave me his full opinion of the especial charge who, as a matter of fact, was ordering him about as if he were a slave.

Can all this be to the good of English films? I cannot believe it. This of humanising and cutting to pattern of real living creatures is an artificial hot-house fostering which cannot make for continuity. The whole purpose of the system is to regulate the lives and extract every possible ounce from the starlets, and after five or six years of glorious life—during which time it is true that they can with care save enough to keep themselves in comfort for the rest of their days—they are thrown into the scrap-heap. Nothing is being built up for the future. The character parts in the films of today are played by actresses imported from the theatre, never—as they should be, were it a career—by the starlets of the early nineteen thirties.

This tragedy is one which only the starlets themselves can avert. It is for them to assert their own right to humanity and revolt against the Groomster; and whenever we hear, as we sometimes do, of a star rebellion it is for the public to give a possible support.

Sadler's Wells Ballet

THE Sadler's Wells Ballet, after completing their two weeks' season at the Edinburgh Festival, will pay a one week visit to the Davis Theatre, Croydon, from 13th September.

Afterwards the Company will go on a short Continental tour, under the auspices of the British Council; first visiting Paris where they will give a two weeks' season at the Theatre des Champs Elysée and then it is hoped they may go to Germany for a two weeks.

Among the artists will be Margot Fonteyn, Pamela May, Moira Shearer, Berthe Grey, Alexis Rassine, Harold Turner and Michael Somes. Robert Helpmann will be going to Paris as guest artist, but not to Germany.

"The Glass Menagerie"

(Right):

HELEN HAYES

who has scored a very big success with her first appearance on the English stage as Amanda Wingfield, the mother, in John Gielgud's production of Tennessee Williams's play at the Haymarket.

(Portrait by Angus McBean)



(Below):

Amanda Wingfield's two children, played by

FRANCES HEFLIN

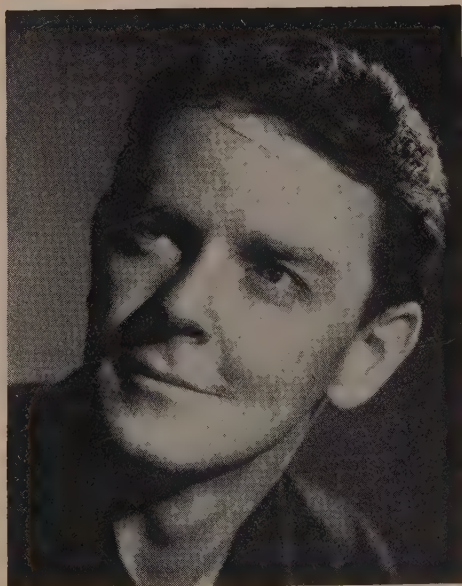
sister of the film star, Van Heflin, and

PHIL BROWN

the American stage and screen actor.



Houston Rogers



Liebling-Wood, New York

"The Haunted"

FOR what is probably a first play, Nicholas Stuart Gray chose a ghostly theme but omitted to give it much dramatic substance. A surgeon and wife, with his neurotic brother, pay their first visit to a country house bequeathed to them. It is haunted by a ghost visible to the surgeon, felt by the others, of a young man killed in a coach accident outside the house a century before. This unhappy ghost cannot release itself from the house, until the too convenient death of the neurotic at the final curtain opens the door to the wide open spaces beyond.

This story in three acts makes a thin evening. There is tension between the brothers and wife, but it is conveyed in a type of dialogue that may be called smart but is unsatisfying and does not develop character. The acting is a little cramped in style on the tiny stage, but the mounting of the play in Joan Jefferson Farjeon's setting is first rate. The author plays the ghost, quite attractively subdued. Alan Wheatley finds some point in the nerve ridden brother, and Ivan Craig's surgeon suggests professional skill. Peggy Livesey is the wife who is emotionally caught between them, but as a statement of fact it is not supported by any flicker of emotion on her face throughout the even-

ing. P. H. Alexander makes the local vicar a welcome visitor, bringing a breath of fresh air to an atmosphere not stifling but yet too taut and not free of monotony.

On the whole, a not unpromising start by a new and young management. F.J.I.

"The Blue Room Mystery"

LAJOS BIRO has approached divorce in England with what may be Hungarian subtlety, but he has missed our native psychology on the subject by a very wide margin. His story at the New Lindsey is an involved one of a typist outwitting her millionaire husband in the divorce—did she or did she not occupy the bed in the blue room?

Some incredible characterisation and situations leave a final impression that doesn't matter either way. The divorce trial of Act 2 is a caricature of our High Court, and the assembling of the leading counsel, witnesses and principals in Act 3 for an inquest on the trial approaches the fantastic.

Andre Van Gysegghem's production does not help in details and some of the playing was slipshod. This does not apply to Lucielle Gray, who makes the typist quite human. And there is Antony Enstrem as the millionaire—an actor of power.

F.J.D.

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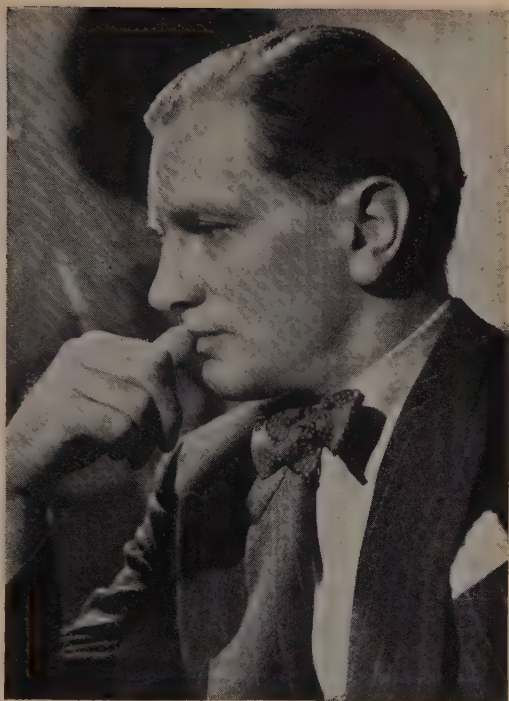
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Drama

(Right):

PETER POWELL

Director of Productions



Portrait by John Vickers

THE Arts Theatre, London, was formed by Alec Clunes in May 1942. Opening with *Awake and Sing* by Clifford Odets, author of *Golden Boy*, the Arts Theatre have maintained brilliantly their object of presenting intelligent theatrical fare at reasonable prices. In the heart of West End theatre-land, just off Leicester Square, the Arts now has a membership of just over 20,000 people, who pay 5/- a year, which entitles them to purchase seats for themselves and friends at a very reasonable price. In addition, there are 4,500 full club members who pay an entrance fee of 4 guineas and thereafter a yearly subscription of 2 guineas. As well as being able to purchase theatre seats, full members are able to use the very spacious lounge and bar and also to lunch and dine until midnight in the very excellent restaurant on the premises. When Alec Clunes took over the club in 1942 the total membership was 250.

Unusual Plays

During the past five years the Arts Theatre has filled a great breach for West End playgoers by staging plays that would not otherwise have been produced in the commercial theatre. James Bridie, G. K. Chesterton, John Drinkwater, Farquhar Massfield, Somerset Maugham, Pinero, Shaw, Sheridan and Shakespeare are among

the great English dramatists whose plays have been seen. Well known international authors like Jean Jacques Bernard, Buchner, Goldoni, Molière, Eugene O'Neill, J. M. Synge and the Brothers Quintero, from varying countries including France, Germany, Italy, America, Ireland and Spain, have also been represented.

First Presentations

Included in the programme too have been many first presentations, amongst them, *The House of Regrets* by Peter Ustinov; *The Old Foolishness* by Paul Vincent Carroll; *The Watched Pot* by Saki; and two Norwegian plays, *On Life's Sunny Side* and *The Copy*, by Helge Krog.

Play Competition

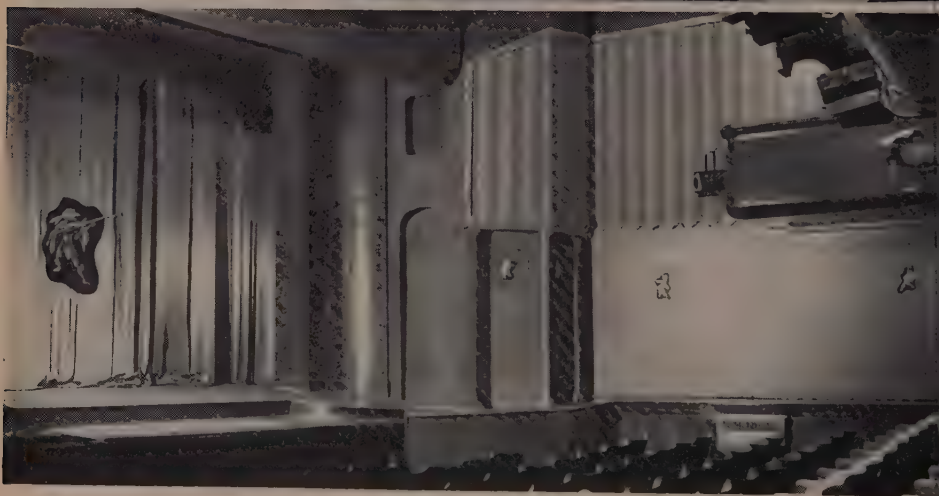
A new play competition and two play festivals have been outstanding features of the Arts Theatre activities. Lt. Peter Powell's *The Two Children* was the prize-winning play presented in 1944, and the previous year the festival of English comedy contained five plays from the Restoration to the present day. The second cycle of plays, produced in 1945, was a Festival of English Drama—from Shakespeare to Shaw—and included Alec Clunes' brilliant performance as Hamlet.

(Continued overleaf)

● A recent outstanding achievement at the Arts has been the redecoration and re-equipping of the theatre itself under the supervision of Guy Sheppard, who had his first association with the Arts Theatre with his decor for the ballet, *Peter and the Wolf*, as performed by the Arts Lunchtime Ballet in the early war years, and who more recently has been responsible for the decor of Metropolitan Ballet Company's *Fanciulla delle Rosa*; the Mercury's revival of *Playboy of the Western World*; and the Bristol Old Vic's *Lear* and *Tess of the D'Urbervilles*, etc.

The remarkable transformation at the Arts was completed in only twelve days by the theatre staff. In the picture on the right Mr. Sheppard is seen discussing the plans with Peter Powell, while in the background Fanny Taylor, resident Scenic Artist, is directing the dressing of the set for *Rosmersholm*, for rehearsals were not interrupted.

The picture below gives an idea of the redecorated theatre. The auditorium has also been recarpeted and a number of new seats installed, and there only remains the installation of new auditorium lighting and housing for the spotlights.



In 1945 Alec Clunes and his co-directors purchased the 28 years' lease of the Great Newport Street premises for £20,000, thus securing in these days of theatre shortage, a permanent home for the next quarter of a century.

"The English Arts Theatre"

In the autumn of 1946 Alec Clunes formed "The English Arts Theatre" to carry out a six months' tour of the continent under the auspices of the British Council. This fine company included such well-known stars as Fay Compton and Jack Hawkins, and

played Shakespeare and Shaw to enthusiastic audiences in Belgium, Switzerland, Austria, Czechoslovakia, Holland, France and Italy.

The Current Festival

Peter Powell, who was responsible for most of the productions for the 1946 continental tour, is now director of productions at the Arts Theatre in Great Newport Street and has been personally responsible for three of the productions in this year's Festival of International Comedy and Drama which includes plays by Ibsen, Shaw, Molière and Tchekov.

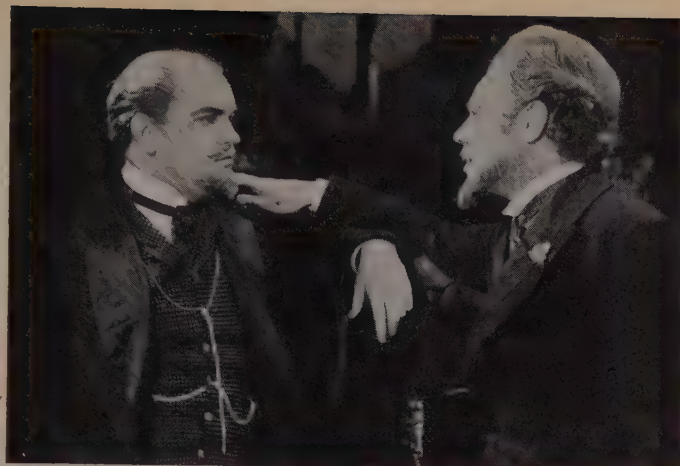
"Rosmersholm"

● Scenes from the revival of Ibsen's play, which was the opening production of the Festival. The play was produced by Peter Powell, with settings by Fanny Taylor.

(Right):

Rosmer: It is as though I had a vision, Kroll, a vision of a new world.

Rosmer (Marius Goring) tells his brother-in-law (Elwyn Brook-Jones) of his changed outlook.



(Right):

Rosmer: But you have written nothing down.

Rosmer's old tutor, Ulric Brendel (Wilfrid Walter), now a penniless vagrant, pays his old pupil an unexpected visit. (Left):

Lucie Mannheim as Rebecca West.



● The Festival opened on 8th July with Ibsen's *Rosmersholm*, was followed by Shaw's *Too True to be Good* (13th July), Molière's *Tartuffe* (3rd August) and Tchekhov's *The Cherry Orchard* will be presented on 9th September. A 5th play, as yet unchosen, will be added, and all five plays will continue in the Festival until December of this year. In this and the following pages will be found pictures of the plays produced to date.



(Right):

Rosmer: We go with each other, Rebecca, I with you and you with me.

A poignant moment towards the end of the play when Rosmer and Rebecca make their suicide pact.

PICTURES BY
JOHN VICKERS

"Too True to be Good"

● Scenes from the second production of the Festival. Shaw's play, first produced 1932, was enthusiastically received. The play is produced by Esmé Percy, who has himself appeared one time or another in all but five of Shaw's plays, and the settings are by Carol Scott Plummer.

(Left) :—*The Monster* (Richard Gale) : What right has she to get ill and make me ill like this? Measles! That's what she's got. Measles! German measles!

A scene "in one of the best bedrooms in one of the best suburban villas in one of the rich cities in England," near the opening of the play, showing Joyce Heron as the Patient and Richard Gale as the Monster.



Patient : Mother; take this hateful woman away. She wants to kill me.

The pampered patient is horrified at the new nurse's brusque methods. Lucie Mannheim as the Nurse and Eileen Thorn-dike as the Elderly Lady (the Patient's Mother).

PICTURES BY
RUSSELL SEDGWICK
LTD.



Burglar : You really must allow me.

Patient : Take that.

When Nurse Sweet's accomplice, a burglar-cum-clergyman, arrives to steal the Patient's celebrated pearls, erstwhile sick young lady is very quick to defend her heirloom. (Marian Goring as the Burglar)



Private Meek: Stand to. Charge four magazines. Stand by the maroons.

In Act II, some weeks later, on a sea beach in a mountainous country, Private Meek (the Lawrence of Arabia of Shaw's *Too True to be Good*) takes command when the Station is menaced by brigands. (Geoffrey Hibbert as Private Meek and Charles Lloyd Pack as Colonel Tallboys, D.S.O.)



Sergeant: Look at these two books. I used to believe every word of them because they seemed to have nothing to do with real life.
(Michael Brennan as Sergeant Fielding.)



The Patient (Mops): I want a world without parents; there is no room for them in my dream. I shall found a sisterhood.

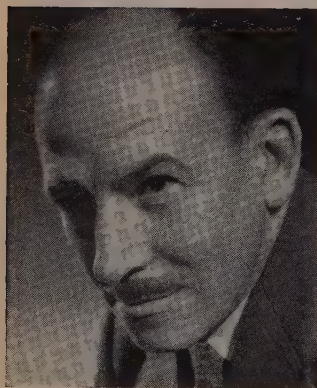
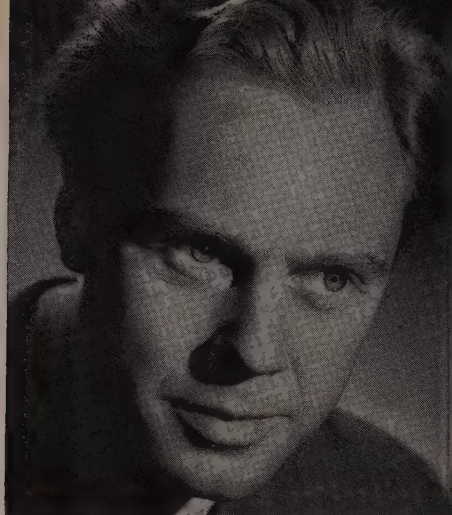


The Elderly Lady (Mrs. Moppy): What are the relations between yourself and that disgraceful countless who ought to have her coronet stripped off her back?

An amusing moment towards the end of the play. On the left is Wilfrid Walter as The Elder, father of the Burglar.

• **The** **Festival** **Company** •

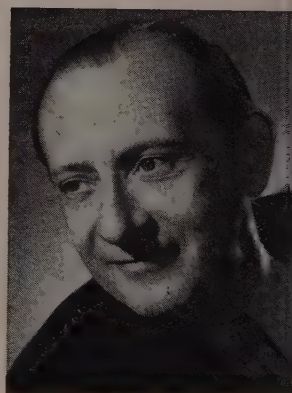
(Right): MARIUS GORING



STANLEY VAN BEERS



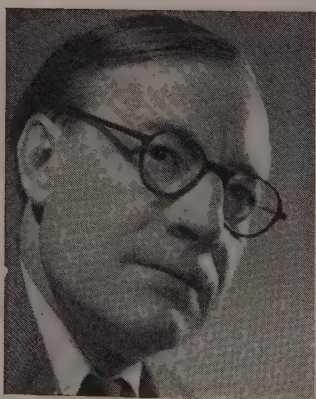
MICHAEL BRENNAN



STAFFORD BYRNE



JOY HODGKINSON



CHARLES LLOYD PACK

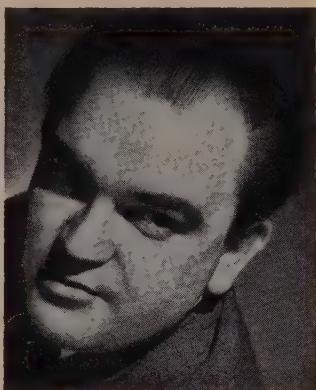


DAPHNE SLATER

PORTRAITS BY ANGUS McBEAN



(Left):
LUCIE
MANNHEIM



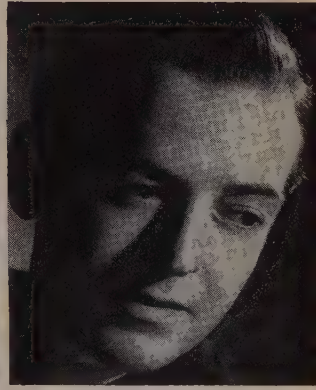
(Right):
ELWYN
BROOK-
JONES



RICHARD GALE



JOYCE HERON



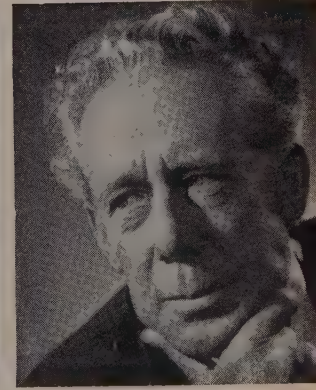
GEOFFREY HIBBERT



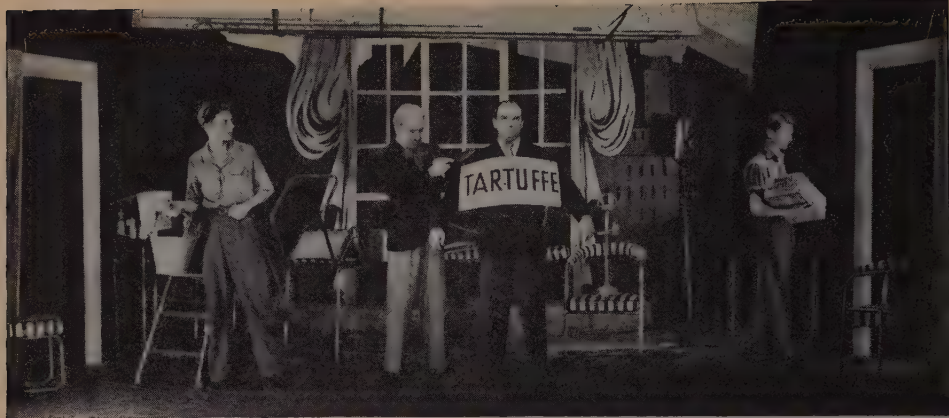
PAMELA STIRLING



EILEEN THORNDIKE



WILFRID WALTER



“Tartuffe or The Hypocrite”

● Peter Powell's production of the Earl of Longford's translation of Molière's rarely produced play, *Tartuffe*, proved unusually interesting. It is presented in modern dress and the characters are introduced as puppets on an unset stage, as will be seen in the picture above, where the Puppet Master (Stanley Van Beers) has just brought on Tartuffe (Elwyn Brook-Jones).



(Above): — Madame Pernelle: I'm finished. I can stand this place no more.

The puppets begin to speak. (L. to R.): Geoffrey Hibbert as Damis, Daphne Slater as Mariana, Eileen Thorndike as Madame Pernelle, Michael Brennan as Cleanthus, Joyce Heron as Elmira and Pamela Stirling as Dorina.

(Left): — Orgon: Be sure, my child, my purpose will work out agreeably . . . your husband . . . silent, eh?

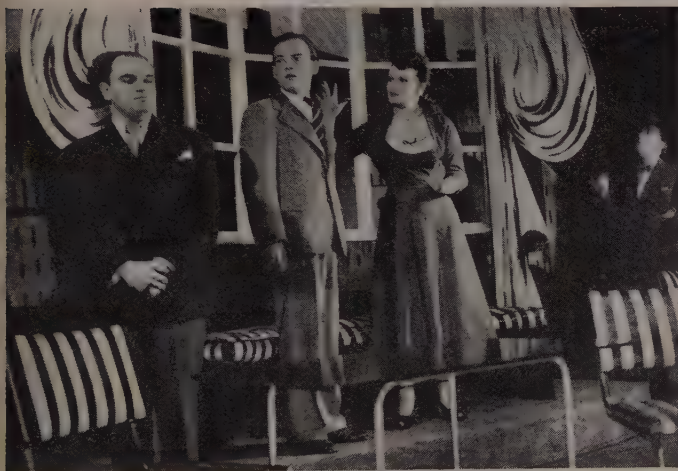
Dorina: Myself and I had nothing more to say.

(In the centre Charles Lloyd Pack as Orgon.)

Dorina: Oh! of such blather lovers never tire! Get out! I say . .

Dorina, who has a hand in most things, has just patched up a lovers' quarrel.

(*Left*): *Richard Gale* as *Valerius*.

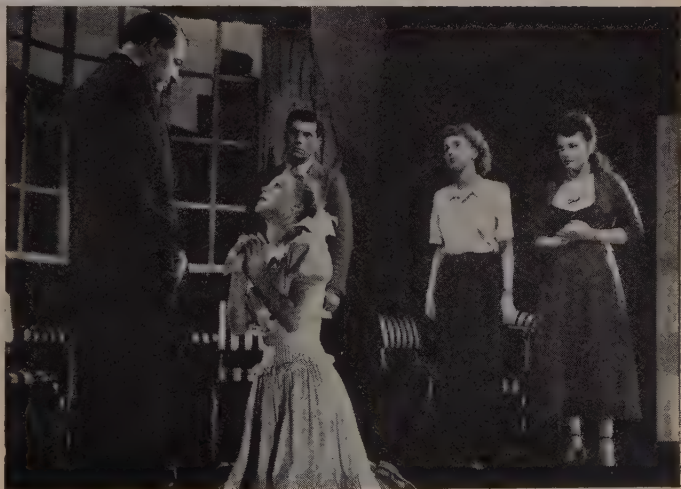


Damis: The blasted arrogance of this holy bloke has quite defeated my just indignation and thrown the whole place into perturbation.

Damis' outburst has no effect on *Tartuffe*, favoured guest of his father, *Orgon*.

Mariana: By Heaven's to whom my sorrows I impart,
By all that might prevail to move your heart,
With something of your father's right dispense,
And force me not to this obedience.

Mariana pleads with her father not to force her to marry *Tartuffe*, while her friend, *Dorina*, and step-mother, *Elmira*, and step-mother's brother, *Cleanthus*, look on sympathetically.





(Left):

Tartuffe: Madame, I've looked around and all conspires

To the contenting of my heart's desires.

No one's about: and my enraptured soul . . .

Elmira's plot to save Mariana succeeds, and her husband, Orgon, hidden under the table, overhears the treacherous Tartuffe making love to his wife.

(Below):

Loyal: And I have come, Sir, if you will so allow
To execute the law upon you now.

Orgon has turned Tartuffe out, but the latter has his revenge on his former friend and host and the bailiff is sent to distraint on Orgon's house and possessions.

(Stafford Byrne as Loyal.)



Policeman: Sir, your alarms are ended. For our King
Is more opposed to fraud than anything
A King whose eye like daylight reads the heart,
And is not cheated by imposter's art,
On such a King no hold could Tartuffe gain . . .

The closing moments of the play. The tables are turned on Tartuffe, Orgon's name is cleared and all ends happily for the young lovers. (Stanley Van Beers as Policeman.)



Collatinus (Ballard Berkeley): Could she be, by any chance, the only woman in your life you talked about yesterday?

Lucrece (Yolande Donlan) has staged a suicide in a vain effort to deceive her Roman general husband and involve Sextus Tarquinius as her seducer. Collatinus is unimpressed and his one wish is to rid himself of her. A scene from Act II. (Roy Dean as Casso and Simon Lack as Sextus.)

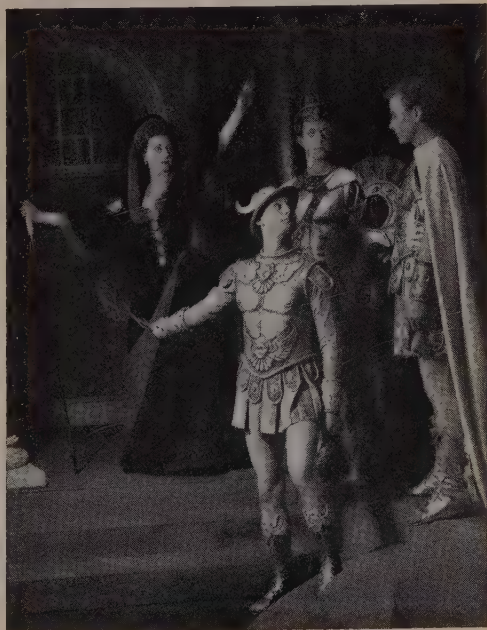
“Cage Me a Peacock”

AT THE STRAND

NOEL Langley's famous novel has been adapted by the author and set to lilting music by Eve Lynd—the first woman composer of a full score. Linnit and Dunfee have staged this colourful musical with exquisite taste. Berkeley Sutcliffe's settings, particularly the Roman tent scene, are some of the loveliest scenes on the London stage. Charles Hickman has directed this original musical which should have a long run at the Strand Theatre. As Althea, later known as Lucrece, Yolande Donlan gives a fascinating performance and for the first time on the West End stage is singing a number.

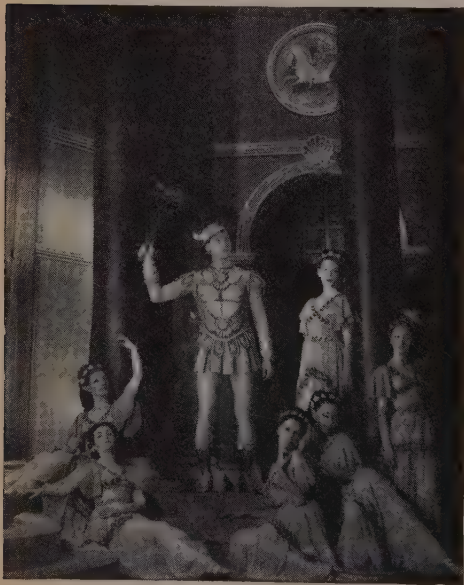
(Right): Bill O'Connor—a handsome young Canadian—as Mercury and Linda Gray as Cassandra, who, with a highly successful chorus of singers, tell the story in song. In this picture they are directing Sextus and Casso, in search of Lucrece.

PICTURES BY DENIS DE MARNEY





Althea: The sum squares of any two sides of an isosceles triangle are equal to the square of the third. Pons Asinorum. Q.E.D. *Remus* (Bernard Ansell): A veritable virtuoso of verisimilitudinous verbosity! *Althea*, the simple maiden and ward of *Dionysus* (Richard Littledale, *centre*), who is madly in love with her, demonstrates her learning to the priest of the Temple of Venus.



Time alone will tell
Should you ever doubt my love for you,
Life will be so bitter-sweet
And so incomplete
When I'm not with you.

Mercury sings the song hit of the show
"Time alone will tell."



Joan Blake and David Dulac in a charming dance representing the love of Casso, the shepherd, for *Althea*. David Paltenghi is the choreographer.

Sextus, having married Althea (who has conveniently forgotten her vows to Casso), prepares to depart with the Roman legions, little realising the circumstances in which he will next see his bride.

Who's to know what lies before you
Will you ever meet again?
The future seems as misty as the
meadow after rain.

Mercury with the chorus sings
while Althea and Sextus are in
fond embrace.





(Above):

Volumnia (Mai Bacon): All hail
Collatinus, Saviour of Rome!
Father of the people! All hail!

Collatinus, the Roman general,
arrives at the inn to select
women to follow his army.



(Left):

Collatinus: What's her name?

Chorus:

She is a lady who follows along
Wherever romance occur,
To follow her fancy has never
seemed wrong.

The Greeks had a word for her.

Collatinus is immediately in-
trigued by Althea, whose fickle-
ness has brought her to an inn
on the road to Rome, and
carries her off in triumph to
become his wife.



(Left):

Collatinus: When a woman's under
twelve she's in love with herself,
and when she's over forty she's in
love with anything in whiskers fool
enough not to get out of the way
in time.

Collatinus and his officers feast-
ing in camp before the walls of
a beleaguered city. The main
topic is women.



(Above):

Lucrece: Why, Sextus. This is all very unexpected and delightful. Come in.

Sextus, realising that Collatinus' wife Lucrece is none other than Althea, rushes to Rome to find her in an embarrassing situation with yet another lover, Octavius
(George Bradford).



(Right):

David Paltenghi, Joan Blake and David Dulac in a dramatic dance representing the faithless wife, her lover and deceived husband.

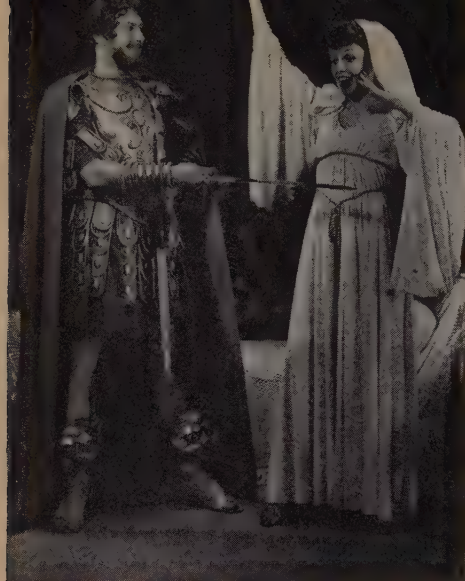
(Right):

Volumnia: My lord! My lord! Great evil has visited your house — great wrong, great sorrow! Something so terrible it's not for my lowly lips to speak of it.

Volumnia, in league with Lucrece, leads up to the false confession that Sextus broke in during the night and ravished her mistress.

Collatinus knows she is lying.





Collatinus : Use this. It's sharper.

Lucrece, having staged a mock suicide, shrieks with astonishment when Collatinus offers her his own sword.



Britannicus (Simon Traherne) : My name's Britannicus. I'm from the British Embassy. I have orders to escort you to Britain.

Collatinus, finding that both Sextus and Casso have no use for Lucrece, banishes her to Britain.



Wedding bells ring and Lucrece is married once again, and with Mercury and Cassandra and the singing chorus wishing her happiness, she departs for Britain with Britannicus, her new husband, where, no doubt, she continues her wanton course.

Echoes from Broadway

BY OUR AMERICAN CORRESPONDENT E. MAWBY GREEN

WHEN the revue *Make Mine Manhattan* opened last winter at the height of the theatrical season, the typically noisy, sophisticated, impossible opening night audience that turns out for major events—a major event being determined by the star, a name playwright or the notices on the road—agreed with the critics that this was a “clever, witty, fast-pace” revue about their favourite borough in their favourite city. That these adjectives “clever” and “witty” were deserved was practically the work of one man, Arnold B. Horwitt, who turned out about eight bright, satirical numbers—sketches and special lyrics—out of the twenty-two that comprised the revue. Perhaps not much of an average for such notices and success, but still something to be gratefully appreciated particularly after the abysmally low level of the other musicals of the season. The adjective “fast-paced” was credited to Hassard Short who attended to the staging, but somehow we felt he was forced into that fast pace by the uninspired music and repetitious choreography that defied being stretched into production numbers and so had to be given a minimum of playing time, making the audience grateful and the show fast moving.

This repetitious choreography was hardest on Sheila Bond and Danny Daniels, two diminutive dynamos, who ended up giving watered down versions of the great modern American Apache they danced so brilliantly in last season's musical edition of *Street Scene*, while Jack Kilty, an alumnus of *Oklahoma!*, and Kyle MacDonnell, the first “Queen of Television” and the kind of girl we like to think strolls exclusively on fashionable Madison Avenue, had their troubles with the uninspired music. But the comedians, Sid Caesar, David Burns (subsequently replaced by Julie Oshins) and Joshua Shelley were fully protected by their material—that is, at the beginning of the run. Sophisticated New Yorkers, and they catch the hits immediately after the opening, pride themselves on being “in the know” and getting all the satirical thrusts an author may throw their way. So among others, they “adored” the devastating take-off on Rodgers' and Hammerstein's *Allegro*; found the satire on the drama critics “terribly clever,” and the lyrics for “Movie House in Manhattan,” in which the lush, fashionable

East Side houses are taken over the coals, for they have so many comforts, conveniences and apurtenances that nobody cares if the picture “stinks,” “just too true.”

But what has happened to this revue now that this special audience has been used up, is sad to relate. We caught the show during a recent hot spell when the half filled theatre was made up mainly of out-of-town visitors. Here to see the hits—and they missed almost everything, everything satirical, for sure. The only laughs these poor people got were the broad obvious ones, like the incident in the sketch “Full Fathom Five,” wherein Julie Oshins as a customer in a pen shop is forced to test a pen guaranteed to write under water, by getting into a seven foot tank of the wet stuff fully clothed—but this type of laugh was few and far between. All of which raises a pretty problem for the producer: Does it pay to put on a satirical revue with limited, albeit critics' appeal, or aim considerably lower like the corny *High Button Shoes*, but have two companies playing to great popular and box office acclaim?

In the aforementioned drama critics' sketch, a reviewer resembling George Jean Nathan is giving up his position in fear of his life, but has broken in a moronic caretaker of Yale's Agricultural College to take his place and is presenting him to the publisher of his paper, with one of the bits of dialogue that was greeted with grim silence from the summer visitors, going like this:

TJ: Just one more thing, Bassett. He has to write reviews of the shows, does he know anything about that?

Bassett: I've taught him everything . . . given him a phrase for every occasion.

Try him.

TJ: Jukes, what if it's a play by an unknown, new author?

Jukes: Feeble first effort!

TJ: And if it's by a successful playwright?

Jukes: Not up to his usual standard!

TJ: Right! If it's a comedy?

Jukes: No second act!

TJ: If it's a drama?

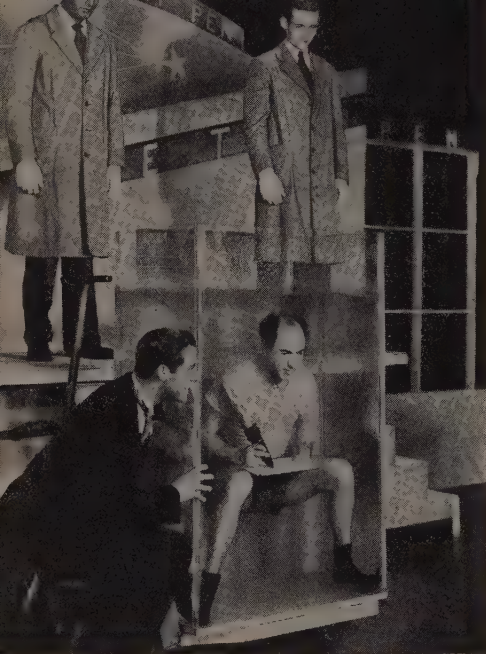
Jukes: No third act!

TJ: And if it's a play by a Hollywood author?

Jukes: No!!!

This final gag is by way of introducing a new play by two Hollywood authors,

(Continued overleaf)



Melvin Frank and Norman Panama, *A Free Hand*, which is starring Larry Parks of *Jolson Story* fame and is currently touring the summer circuit with Mr. Parks and his manager threatening to bring the play to Broadway this fall. If that should ever come to pass, all jokes about the New York drama critics hostility to Hollywood writers will be killed, for the critics will have every justification for doing what they most certainly will to this little effort.

Perhaps it's unfair of this department to jump the gun and condemn a show while it is still trying out, but we feel rather certain that in a few weeks Mr. Parks will lose his infatuation for the part and play; listen to his friends and not risk the critics' wrath. Did we hear you say, "But isn't a tryout expressly designed to help productions like *A Free Hand*—a little more re-writing, re-directing and who can tell?" To which we can only quote from two other Broadway characters who covered the show.

(Left):

Ed Chappel and Biff McGuire (top) with Max Showalter and Julie Oshins (in tank), in Joseph M. Hyman's hit revue, *Make Mine Manhattan*.

As the final curtain fell and they walked up the aisle, from the right side of his mouth one of them said, "Well, I hear the boys are re-writing." (A hope-inspiring rumour, but with no basis in fact, for the boys are too immersed in their screen work and swimming pools.)

To which the left side of the other's mouth answered, "They should tell 'em to stop. This play don't need no re-writing. Only a miracle."

This plot that needs divine intervention is the millionth re-telling of the young married couple who have come to the parting of the ways. It's usually after the first or tenth year, but the Messrs. Frank and Panama have given it a switch and made it the fifth. It seems Mrs. Murdock (screen actress Joan Loring) loves her husband (screen actor Larry Parks) physically, but loathes him intellectually because he's not interested in politics, world affairs and, in particularly, fighting Fascism in America. But American Fascism isn't much of a third leg of a triangle for a Hollywood writer, so the boys decided to have one of their characters come to the conclusion that this "intellectual loathing" is just a front and that Mrs. Murdock has reached the curious stage and would like to sample another man. Right on this cue, handsome, virile, Colonel Ben Sutherland (screen actor Cameron Mitchell) walks in, and the audience needs no more imagination than the authors.

The acting throughout was adequate. Larry Parks was labelled "cute" by the women, an accurate description and all the role called for. Joan Loring worked hard to fill out an ill-defined character and Cameron Mitchell gave a very reputable performance of Van Johnson.

As a postscript, let it be said the summer audience had none of our misgivings about the play and applauded loud and long, being perfectly delighted to see a movie scenario come to life with real, live motion picture stars.

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The Autumn Term commences September 20th.

Music Hall Aid from America

by

ERIC JOHNS

(Right):

SOPHIE TUCKER

(Portrait by Maurice Seymour)

A MERICAN aid to Europe is not confined to the Marshall Plan. Thanks to importations of variety acts from Broadway and Hollywood, two of London's largest theatres, the Palladium and the Casino, are able to keep open all the year round. Things would be in a deplorable state if an iron curtain fell and cut off trans-Atlantic entertainment supplies. A healthy new interest has developed in variety, but without American aid it would be impossible to cope with the public demand.

We are not as rich in variety talent as we were at the time of the First World War. Today only a handful of artists such as Sid Field, Tommy Trinder, Vic Oliver, Max Miller and Bud Flanagan are capable of packing a vast music hall on the strength of their name alone. This small band cannot feed two such theatres as the Casino and the Palladium, year in and year out, for an indefinite period. They will naturally weary of the task and there is every possibility that even their most devoted admirers might occasionally sigh for a new name. The managements are compelled to include a certain percentage of imported international attractions if their theatres are to maintain a reputation for bills of ever-changing interest. New top-liners from America and elsewhere are good for business generally, as new names often attract audiences who seldom visit music halls in the ordinary run of things. Such artists as Sophie Tucker, the Andrew Sisters, Olsen and Johnson, Laurel and Hardy, Chico Marx, Jack Durant, Danny Kaye, Martha Raye and Carmen Miranda must have drawn many new patrons to vaudeville.

Some resent this wholesale American invasion, yet those same people sigh for the good old days of Cissie Loftus, Billy Bennett, Cinquevalli, Dan Leno, Harry Tate, Wilkie Bard, Harry Lauder and Vesta Tilley. It is time that we ceased to cry for the moon. The so-called good old days have gone, as well as the stars that glittered at that time. Far from being left high and dry, we are being royally entertained by American artists who will be regarded ten years hence as good old



timers. The best of them enthrall us in the theatre and send us home with memories to cherish, which is what every great music hall artist should do. None of them can be accused of merely doing something which English artists could do equally well.

No one in the world could resent the importation of Sophie Tucker. Her tumultuous reception on her recent return to the Casino caused many a tear of joy, on the cheeks of the Red Hot Momma and a large percentage of her worshippers. Sophie turned back the clock to happier days, when we were all younger and the world was a happier place to live in, as she recalled the nights when we first heard *The Man I Love*, *Nobody Loves a Fat Girl* and *Life Begins at Forty*. But Sophie is not just a relic of the past. She is now a girl in her sixties and proudly boasts of forty-one years in show business.

She never relies solely on the old songs. She brought some new ones, such as *I'm Having More Fun Since I'm Fifty* and *I'm Living Alone and I Like It*. They are gems of philosophy, set to attractive melodies and put over by Sophie with all the kindness and experience of a Dutch Aunt. She likes to give people something to think about when they go home after the show. Middle-aged folk, disillusioned in this chaotic world, take another look at life after they have heard Sophie and come to the heartening decision that they are not "finished," after all. They see a

(Continued overleaf)

plump, jovial soul who looks forward to the future, convinced that the years ahead are going to be worth living. She is proud to be a philosopher of the Consolation School. We all get older, and some of us get fatter, but why worry? Life is still something to cherish. Apart from entertaining us, Sophie made us more content with our lot than we have been for years. As wonderful today as ever she was, Sophie Tucker has that genius for moving with the times; is never old-fashioned and never leaves us with the regret that we did not see her a generation ago. She is one of the great music hall experiences of our time, and has already taken her place among the immortals and will be talked about in years to come, with Nellie Farren, Marie Lloyd and other great names of the

past. Only a fool would resent her presence in our midst.

What of the new-comers? Carmen Miranda brought a breath of Brazil, which was very welcome and something which no one on this side of the Atlantic could have supplied. Her costumes have been inspired by the peasant girls of Bahia in the north of Brazil. These girls favour a simple blouse and a fully flared skirt. They swath a white turban about their head in such a way that it acts as a base for a shallow wooden bowl which is piled high with exotic fruit and flowers. Carmen's stage turbans are glamorous versions of the real thing. The grapes, bananas, orchids and other luscious fruit and flora of the tropics are executed in sequins and crystal by a Hollywood milliner to her own designs. They alone create the essence of Brazil, without the aid of a back-cloth. Her songs picture the tropics at their gayest. They express the carnival spirit, many having been composed for the festa which is held in Rio every February—four days unforgettable for their gaiety, glamour and melody. Carmen did much to cheer our austere existence.

Martha Raye exploited that spur-of-the-moment humour, which gives the audience the impression that they are getting something for nothing. It is humour which captures the comic essence of a fleeting moment and is entirely unpremeditated and unrehearsed. By seizing an opportunity a laugh is born, a laugh undreamt-of only ten minutes earlier. Her particular approach gave every performance the air of a family occasion, being an intimate "get-together" between audience and artist. Miss Raye perfected her technique by working in American night clubs, where performers are liable to be heckled, facing a small audience that has dined and wine well. The audience throws out a challenge. The artist cannot let it pass, but at the same time the answer must never cause offence. It must always provoke a good humoured laugh. Tempers must never be lost and no one must ever appear at a disadvantage. We would have missed many a good laugh if Miss Raye had been turned back at Southampton.

The Andrew Sisters bring the same party
(Continued on page 34)

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Whispers from the Wings

HELEN HAYES is in no two minds about the Gates of Heaven. In her conception they are an exact replica of the Stage Door of the Haymarket Theatre. She first came to London some years ago on a private visit and stayed at Garlands Hotel, in a suite which overlooked the Haymarket Stage Door. She arrived to find her room a bower of flowers, which had been sent by Bernard Shaw. They were dead flowers, but that was no fault of Shaw. Miss Hayes lingered on the Continent and arrived in London a few days behind schedule, a whim which even G.B.S. could not foresee. From her window she saw all the back-stage comings and goings, but what delighted her most of all was, the sight of Barrie slipping quietly in and out of the Stage Door to supervise the revival of one of his plays. In the States, Miss Hayes had already scored a success as Maggie Wylie in *What Every Woman Knows*. It was like a miracle to be able to see Barrie every day of the week from her window.

Now Miss Hayes herself passes through those same Gates of Heaven, though Garlands Hotel is nothing more than a ruined facade. She was pleased enough to be able, at long last, to make her London debut, but completely overjoyed to discover that it was to be on the historic boards of the Theatre Royal, Haymarket. When *The Glass Menagerie* was produced on Broadway, Laurette Taylor returned to the stage after a six years' absence to give one of the those performances which can only be described as an experience. It was hoped that she would play the same part in London after the New York run. But that great actress, who had once delighted us as Peg O' My Heart, was in failing health and must have had some idea that she would never be able to play in London. She expressed a wish concerning her friend Helen Hayes. "If I cannot go to London," she said, "I want Helen to do it."

So Miss Hayes came over with the precious legacy of this very fine part. A portrait of Miss Taylor stands on her dressing table. It shows the actress as Amanda Wingfield in *The Glass Menagerie* and is signed When I was a girl in Blue

by

LOOKER ON

(Right):

HELEN
HAYES



Mountain—those far-off days which the character is always recollecting, when she used to receive gentlemen callers in the Mississippi Delta. There was no doubt about the major triumph Miss Hayes scored in London. As soon as the press cuttings reached America, she received yet another cherished souvenir for her Haymarket dressing room. It was a cable from Laurette Taylor's son, Wight. It read: *Know she would be happy.*

John Gielgud has shown a sensitive hand in the direction of this play, though he needed considerable persuasion before he consented to produce it. He thought the play rather too American for an English producer, until Miss Hayes convinced him that the types were universal. She knew that he would capture the emotional side of this dimly-lit, highly sentimental, memory play, and assured him that the imported cast would look after all the American atmosphere required. Together they have made a memorable evening. The play is as exquisite as a tone poem by

(Continued overleaf)

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Debussy and Miss Hayes has made an unforgettable impression as the fussy little woman of St. Louis, making endless plans and provisions for the future of her crippled daughter, who spends all her time playing with glass animals and listening to worn-out phonograph records. It would be difficult to imagine a more auspicious debut for an actress whose name has been so well known in London for more than a generation.

On Broadway, Miss Hayes has been seen as Marie Stuart and Queen Victoria. It would have been a great experience to have seen her in either of those parts, but she declines to appear on the London stage as an English queen. She feels that American actresses should draw the line somewhere. One wonders what her next part will be, as she is obviously one of those Broadway stars who will henceforth become a regular visitor to our shores. She is rather anxious to play *Happy Birthday* here, which she describes as a romp, produced for her in America by Rodgers and Hart of *Oklahoma* fame. It is a fantasy with a good deal

of incidental music and a song for Miss Hayes. If nothing else, it will prove that this great lady of the American stage is versatile in the fullest sense of the word.

Music Hall Aid from America—Continued

spirit to their act. They go on the stage with the idea of having fun. They enjoy every minute of their work and want the audience to share it. They never adhere to a fixed routine. Feeling routine acts are bound to become tedious in time, both for the performers and the audience, they make the most of each individual occasion and do whatever they feel will bring good cheer to the public. Other Americans have brought individuality to our stage—Danny Kaye, Olsen and Johnson, Chico Marx, Johnny Puleo, and Frank Marlowe. All these American artists have helped to keep our music halls open, popularising vaudeville, in readiness to welcome any English genius that decides to flower. The field has been well and truly prepared to greet any newcomers who have something to offer.

“Hamlet” at Stratford



● Hamlet overhears Polonius plotting with his mother, Gertrude, and the King. (L. to R.): Diana Wynyard, John Kidd, Paul Scofield, Anthony Quayle and Noel Willman in a scene from the 1948 production of *Hamlet* at the Stratford Festival. *Othello*, the last production of the season, was enthusiastically received, and Godfrey Tearle in the name part scored a personal triumph. This year the Festival will continue until 30th October

Angus McBean

Theatre Bookshelf

Yours Faithfully, by Leslie Henson (John Long, 12/6 net).

We welcome most heartily this record of a happy, successful life, and recollecting the eternal youth and high spirits of the author, are once again amazed to be reminded that his theatrical career began before the 1914 war. Leslie Henson holds a unique place in the affections of London theatre-goers, not only because he is a great comedian, but because he has such a wonderful zest for life, and besides has devoted many years to lightening the lot of his fellow workers in the theatre.

Mr. Henson is at his liveliest in describing his experiences in the two wars — with his famous "Gaieties" — and the contrasts between the two periods are nicely underlined. The history of his ENSA trips in the late war makes fascinating reading, enlivened as it is by many typical Henson anecdotes and some kindly tilting at notabilities, to boot, some sly references to Mr. Coward's extensive wartime travels. We are made conscious through the author's vivid descriptive powers of the astonishing achievements of Mr. Henson's co-entertainers in spanning whole continents in the Middle and Far East (18,000 miles in eight weeks!) and of the wonderful welcome the troops gave them everywhere. This is a delightful good luck story of a gifted but modest man of the theatre, and a tonic in these gloomy days. One should add that there are 33 pages of illustrations and a foreword by Ian Hay.

I had to be "Wee," by Georgie Wood (Hutchinson, 18/- net).

Georgie Wood was nine when he got his first professional engagement and he has been playing ever since, having built up for himself a unique stage personality out of what might have been—or would have been for most people—a severe handicap, namely his lack of inches, for he is only four feet nine inches tall. This autobiography is studded with happy recollections of the great figures in the Variety world, and again some lively descriptions of ENSA tours. There are 27 illustrations and a foreword by Naomi Jacob, who recalls the author's many wide interests in life and his unique gift for making friends.

Approach to the Ballet, by A. H. Franks (Pitman, 21/- net).

This, a very sound book on the art and history of the ballet up to the present day, written by the assistant editor of *The Dancing Times*, is thoroughly to be recommended, particularly for those whose knowledge of a complex theatrical art needs enlarging. For the most part Mr. Franks approaches his subject with an unbiassed mind, a fairly unique quality among writers on the ballet, and if for no other reason, the book thereby is of great value to the uninitiated. There are over 100 excellent illustrations, and the whole book is printed on an art paper of a quality rare indeed in these stringent days.

ALSO RECEIVED:—

Legends in Music, by John Horton (Thomas Nelson, 3/6 net),

in which the author, an authority on musical subjects, tells the story behind 14 popular orchestral works, such as Grieg's *Peer Gynt*, Rossini's *William Tell*, and Holst's *The Planets*. The illustrations by W. Payne, ARCA, cleverly interpret the author's meaning.

Designing for the Stage, by Doris Zinkeisen (The Studio, 12/6 net).

A reprint of Miss Zinkeisen's admirable work on stage design, first published in 1938. The book contains invaluable advice for the professional and amateur, and is lavishly illustrated in half-tone and colour plates.

In the News



CLIVE BROOK and BRENDA BRUCE

in a scene from Aldous Huxley's successful play, *The Gioconda Smile*, which will transfer to another theatre when the Old Vic Company begins its fifth season at the New Theatre on 21st September. (Picture by Houston Rogers)



BRUCE TRENT

who has been playing the part of Paolo Marinelli in *Carissima* at the Palace Theatre during the absence of Lester Ferguson, who has undergone a throat operation. Mr. Trent was seen in the West End in *Dubarry Was A Lady* at His Majesty's and *The Student Prince* (Stoll).

★ Reprint of the 10th Edition WHO'S WHO in the THEATRE

Edited by John Parker. This amazing volume is the treasured possession of many thousands of theatre lovers. The tenth edition has already achieved record sales figures—and no wonder! For it contains over 3,000 biographies, complete London Playbills since 1939, detailed seating plans of all London theatres, and a wealth of interesting information concerning the theatre and those connected with it. Those who have been unable so far to obtain a copy of this valuable book, will be glad to know that further supplies of the tenth edition are now available. 60/- net.

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COMPANY MEETING

ASSOCIATED BRITISH PICTURE FACTORS AFFECTING RECEIPTS

The 21st ordinary general meeting of the Associated British Picture Corporation Ltd. was held on 29th July in London, Sir Philip Warter, the chairman, presiding.

The following is an extract from his statement circulated with the report and accounts for the year to 31st March 1948.

The trading profits and sundry income of the group amount to £2,026,110, compared with £3,076,783 for the previous year. In my review last year I anticipated a downward tendency in theatre receipts. The fall in net takings—that is, after entertainment tax—as compared with the previous year was nearly £700,000, and this factor, coupled with the increase in expenses which I foreshadowed mainly accounts for the substantial drop in trading profits.

The high rate of entertainments tax is a serious adverse factor in present circumstances. The primary function of the corporation is to provide entertainment for the people by exhibition of films. The gross takings at the corporation's chain of theatres during the year under review amounted to £18,842,321. Of this no less than £6,986,907, equivalent to 37½ per cent. represents entertainment duty. In these days of diminishing incomes and increased costs of living, it is obvious that entertainments tax on its present basis is a serious deterrent to the theatres' gross revenue and consequently to successful film production in this country.

Profit and Dividend

The net profits of the group applicable to the corporation are approximately £442,000 lower at £513,901. The distribution on the ordinary stock is 22½ per cent.

Reserves and undistributed profits of the corporation and its subsidiary companies are £683,812 higher at £4,480,915, which is more than double the amount of the issued ordinary stock.

The embargo on the shipment of American pictures arising from the 75 per cent. ad valorem duty on foreign films in Sept. 1947 gave rise to considerable difficulties during the period under review, but by making use of films already in the country and by the reissue of some of the more notable successes of the past the corporation was able to maintain a relatively high standard of entertainment.

The first British quota percentages fixed under the Cinematograph Films Act 1948 are to be 45 per cent. for first feature films and 25 per cent. for supporting programmes and these quotas become operative on 1st October 1948. It is too early to say what effect these high percentages will have on the business of the group.

The report and accounts were adopted.

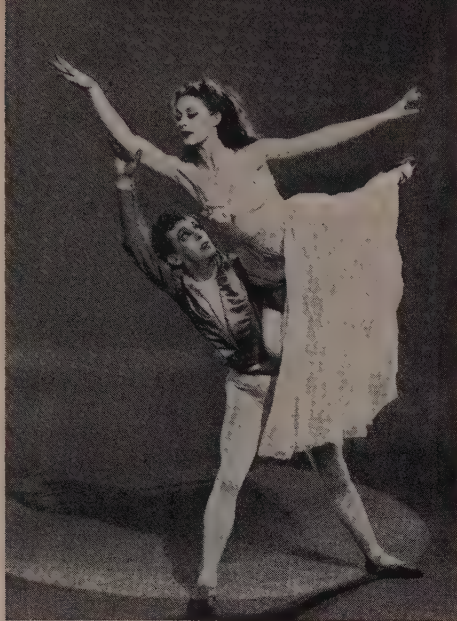
LEICHTNER TRIUMPHS

EVEN Miss Valerie Hobson's most ardent fans were surprised by her beauty in her latest generally released film *Blanche Fury*. It was not only the technicolour which enhanced her photogenic qualities but the new Kamera Klear make-up, which photographs more naturally than any make-up previously used, that showed the beauty of the star's skin and natural colouring to advantage.

Leichtner, in conjunction with the make-up experts of the J. Arthur Rank Organisation, experimented with Kamera Klear make-up in their technicolour venture *Jassy*. The film company were most enthusiastic about results. This film starred



Margaret Lockwood and Patricia Roc, and was followed by *Blanche Fury* in which not only Valerie Hobson but her co-star Stewart Granger and the whole company used the new Kamera Klear base. In *The Red Shoes*, not yet generally released, the whole ballet use the new series of make-up. This is an artistic film of rare beauty and stars the radiant Moira Shearer.



(Above): Moira Shearer and Robert Helpmann in the brilliant ballet sequence which is the highlight of the Powell-Pressburger Technicolour film *The Red Shoes*. (Left): Joan Greenwood (recently seen in the West End in *Frenzy*) and Stewart Granger in the J. Arthur Rank Technicolour film *Saraband for Dead Lovers*.

I hear that American film circles have been impressed by the naturally photographic quality of the make-up and visiting American stars are thrilled by the cosmetic, as they say it obviates use of thick layers of make-up which need constant retouching and make facial expression difficult.

Stars who liked the Kamera Klear base on the set, started using it for private engagements; and now a complete range of colours is available for ordinary use. The method of application is simple: be sure that the skin is perfectly clean and dry, then apply Kamera Klear Base sparingly all over the face, pat into the skin and then

(Continued on page 40)



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Amateur Stage

AT Brighton on 8th, 9th and 10th October there should be a good attendance of members of the National Operatic and Dramatic Association for the annual general meeting and other events. The programme includes a reception at the Royal Pavilion on the Friday evening; followed by a full day on the Saturday, with its annual general meeting at the Royal Pavilion in the morning, a coach tour in the afternoon and the dinner at the Grand Hotel in the evening, with some prominent guests. On the Sunday a golf tournament reaches its final stages.

Musical societies in particular should be strongly represented, for beyond doubt there are some current problems on the operatic side which need ventilating.

If, as Sir Thomas Beecham said in August, we as a nation are losing our voices, almost not one in a million of a country's listeners will be able to sing, what becomes of amateur operatic societies? Could the forthcoming Brighton conference desire more pregnant debating points?

Apt comment on the above, an enthusiastic letter from the chairman of Hornsea ODS announces the first amateur production of *Balalaika* in southern England at the New Scala Theatre on 14th-16th October. It states: "My Members are thoroughly enjoying the most exciting release we have had for some time." A special matinee on the Saturday for long distance visitors, with author and composer present, carries price concessions for parties of twelve or more.

The Foyer Society has been formed to encourage "intelligent theatre-going in Britain." Chairman is G. Anthony Heworth, c/o "C" Battery Office, Shrapsbury Barracks, Woolwich, SE18, who invites new members.

Preston DC have left a schoolroom to take over a de-requisitioned hall, which on conversion, to seat 600, will be renamed the Playhouse.

Hornchurch Repertory Co. have *Hamlet* in hand for September, *The Two Maids in a Morrough* for October, *Rope Enough* for November.

Dunlop DS have a week-end drama school to open their season on 1st-3rd October, with *Jupiter Laughs* as the first production on 9th-13th November.

Four Seasons Theatre Club, Lewisham, have a total of seven plays in view for next season, opening with *Rebecca*, *See How They Run* and *Heaven and Charing Cross*. Mr. Robert Morley is their President.

Northampton Players have decided upon *The Playboy of the Western World* for October, *Ghosts* in January, and *Boy Meets Girl* next April. For a private Sunday performance of the first act of an original play *The Fox Amongst the Grapes*, two professional leads from the local Repertory Co.

will be engaged.

Amongst the September releases announced by Samuel French Ltd. are *An Inspector Calls* (4 m., 3 w.) by J. B. Priestley; *Fools Rush In* (3 m., 5 w.) by Kenneth Horne; *Lady From Edinburgh* (4 m., 5 w.) by Aimee Stewart and Arthur Rose; *Outrageous Fortune* (10 m., 4 w.) by Ben Travers. All above have one set, except the last, which requires three. Acting editions of all, 4/- net.

Publications Received

Hey, Will! Will! by John Hone. 1 Act. 6 m., 2 w. 1/6.
The Housekeeper, by Neil Grant. 1 Act. 3 m., 3 w. 1/6.
Sales Lady, by Neil Grant. 1 Act. 1 m., 4 w. 1/6.
Fluffy, by Neil Grant. 1 Act. 1 m., 4 w. 1/6.
Our Tommy, by Joe Corrie. 1 Act. 3 m., 3 w. 1/6.
The Frog Prince, by Harcourt Williams. 1 Act, for children. 3 m., 1 w. 1/6.
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Albert Herring

September 8, 10, 13 and 16

Conductors: Benjamin BRITTEN Ivan CLAYTON

The Sadler's Wells Opera Season 1948-9 will open
 Monday 27 Sept. at 7 o'clock with COSI FAN TUTTI
 Booking opens 13 Sept. Repertoire to be announced
 at later date

SALVAGE YOUR WASTE PAPER

THE PAPER SHORTAGE CONTINUES AND
 IT IS MORE THAN EVER NECESSARY TO
 SALVAGE EVERY POUND OF WASTE
 PAPER TO SAVE DOLLARS. AN URGENT
 APPEAL IS MADE TO ALL TO HELP IN
 THIS VITAL NATIONAL EFFORT.

apply powder as usual. The foundation cream disappears but leaves the skin looking fresh and natural. It is perfect suitable for all types of complexion and produced in four shades: Blonde Fair, Blonde Dark, Brunette Fair, and Brunette Dark. A new range of Leichner lipstick have been created to tone with the make-up and once applied, the face will remain at its best for many hours. One of this range was specially blended for Valerie Hobson and is named Rose Valerie, the remainder being Coral Rose, Crimson Rose, Suntan Rose, Peony Rose and Purple Rose (the last two being mainly for evening wear).

Two particularly difficult colourings were commissioned of Leichner for *Scott of the Antarctic* and *Blue Lagoon*. The first named, featuring John Mills and Harold Warrender, a film of exceptional scenic beauty, presented lighting difficulties because of the reflection from snow.

For *Blue Lagoon*, and for Jean Simmons and Donald Houston in particular, a Suntan cream was produced in Kamera Klear make-up which was not only effective from the photographic point of view but on location in the Fiji Islands was found to be a protective covering from the sun. It is also impervious to sea water, but easily removed by washing in warm soapy water. The Arthur Rank Organisation were so keen on this cream that they persuaded Leichner to put it on the market for the ordinary public. It is in two shades, Blonde and Brunette, 5/10 a tube and is named Island Tan.

Stage stars and amateurs will be interested to hear that a range of Kamera Klear make-up has been produced for stage work. Television, a particularly intricate medium as far as make-up is concerned, also has its own range in the Kamera Klear series.

Performance by PARADA

PARADA Repertory Company, composed of students specially trained for repertory work at the Highgate branch of the Royal Academy of Dramatic Art, performed Tchekov's *The Three Sisters* on 22nd July.

The attempt was worthy, but the result was disappointing to one who possibly expected too much from our premier dramatic academy. The programme described *The Three Sisters* as by Henrik Ibsen and has been corrected by hand, thus displaying a symptom and a warning. At least they knew it was a foreign work and very foreign they made it seem, foreign alike to reality and poetry. The players had the support of their own confidence and good memory and the esoterically evoked applause, at times, of a very friendly audience. One wonders what kind of repertory work training is aimed at. If the students are intended for such serious work as we have recently seen in the Festival at St. James Theatre they have a long way to go.

H.G.M.

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(For times of performances see Announcements in the Press)

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MARGARET RUTHERFORD

in

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CRITERION

by arrangement with Bronson Albery

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GARRICK

A Company of Four Production

BASIL SYDNEY JOYCE REDMAN

in

"CRIME PASSIONNEL"

by Jean-Paul Sartre

GLOBE

A Company of Four Production

JOSEPH CALLEIA MARGALO GILLMORE

in

"ALL MY SONS"

by Arthur Miller

HAYMARKET

HELEN HAYES

in

"THE GLASS MENAGERIE"

By Tennessee Williams

Directed by John Gielgud

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